

V. 1. No 8.

THE AMERICAN ART STUDENT

APRIL

1917
10 CENTS

COSTUME DESIGN
AND ILLUSTRATION
BY MISS ETHEL TRAPHAGEN

AND OTHER
FEATURES
APPEAR IN
THIS NUMBER



PUBLISHED MONTHLY BY ART STUDENTS—EXCEPT DURING JULY AND AUGUST
AT TWENTY-ONE PARK ROW
NEW YORK, N. Y.



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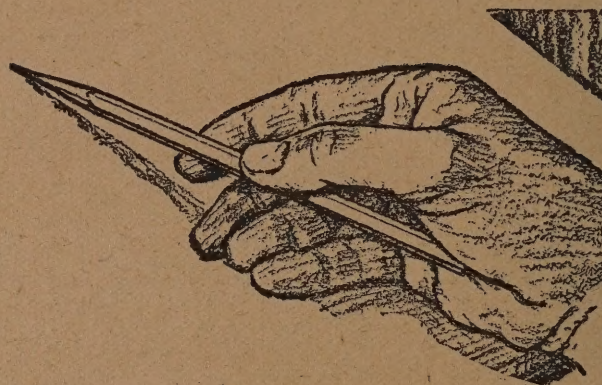


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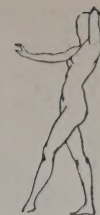
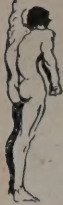
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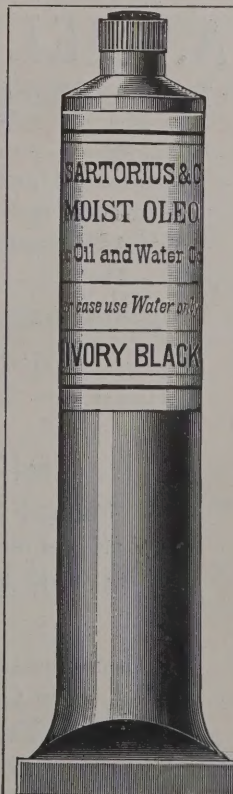
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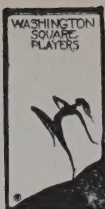
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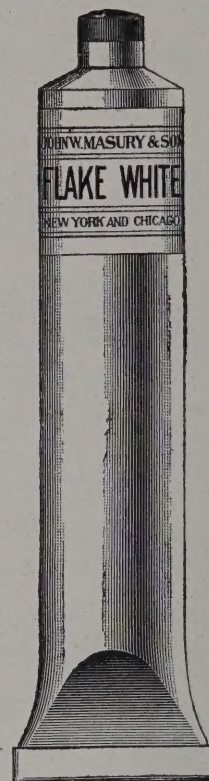
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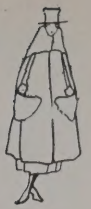
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Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



Painting by Maude Vandewoort of Pratt Institute, which Won First Prize at Wanamaker Exhibition—Courtesy Pratt Institute

OUR FIRST EXHIBITION

We can give only a broad review of our initial exhibition at the John Wanamaker Store from March 5th to 17th, inclusive. To criticise any individual pieces of work out of the 2,600 exhibits would be impossible.

Although thousands of dollars worth of students' work was sold, positions given to exhibitors, the chief value of the event was not in the financial but educational benefit. This was the first time that the work of so many schools has been brought together. The several schools have proved the kind of work they are best fitted to teach. The very mistakes displayed were profitable. The following conversation is like something we overheard:

FIRST STUDENT: "I have always wondered what the instructor meant when he said, 'make one form tell against another.' I never could understand. Now I believe I know."

SECOND STUDENT: "I know what he means—simply light against dark and dark against light."

"No, that isn't it. See that portrait?"

"Yes."

"It proves my discovery. Would you say that the fellow who did it made one form tell against another?"

Silence.

"I don't get the point."

"Look at those eyes, do they look as though they were part of the head or do they look like holes in the canvass? See where the background is carried right into the shadow

on the left side of the face like a black and white poster. Is the left side of his face nil? As a matter of fact or even impression it is nil. That part of his face is gone and, therefore, exposes the background. In other words the form of the head does not tell as a whole against the form of the background, and the eyes do not at all as form. This is a wonderful lesson to me. I can remember now that I have seen this same fault in many professional paintings, done by painters I believed great. But I could not see the fault then, because I was too interested in the emotional significance of the picture and did not question the physical side of the great artist's work, but this is different; my perception is not blurred by reverence for this student, and, moreover, this student has not put so much emotion into his work to mislead my understanding."

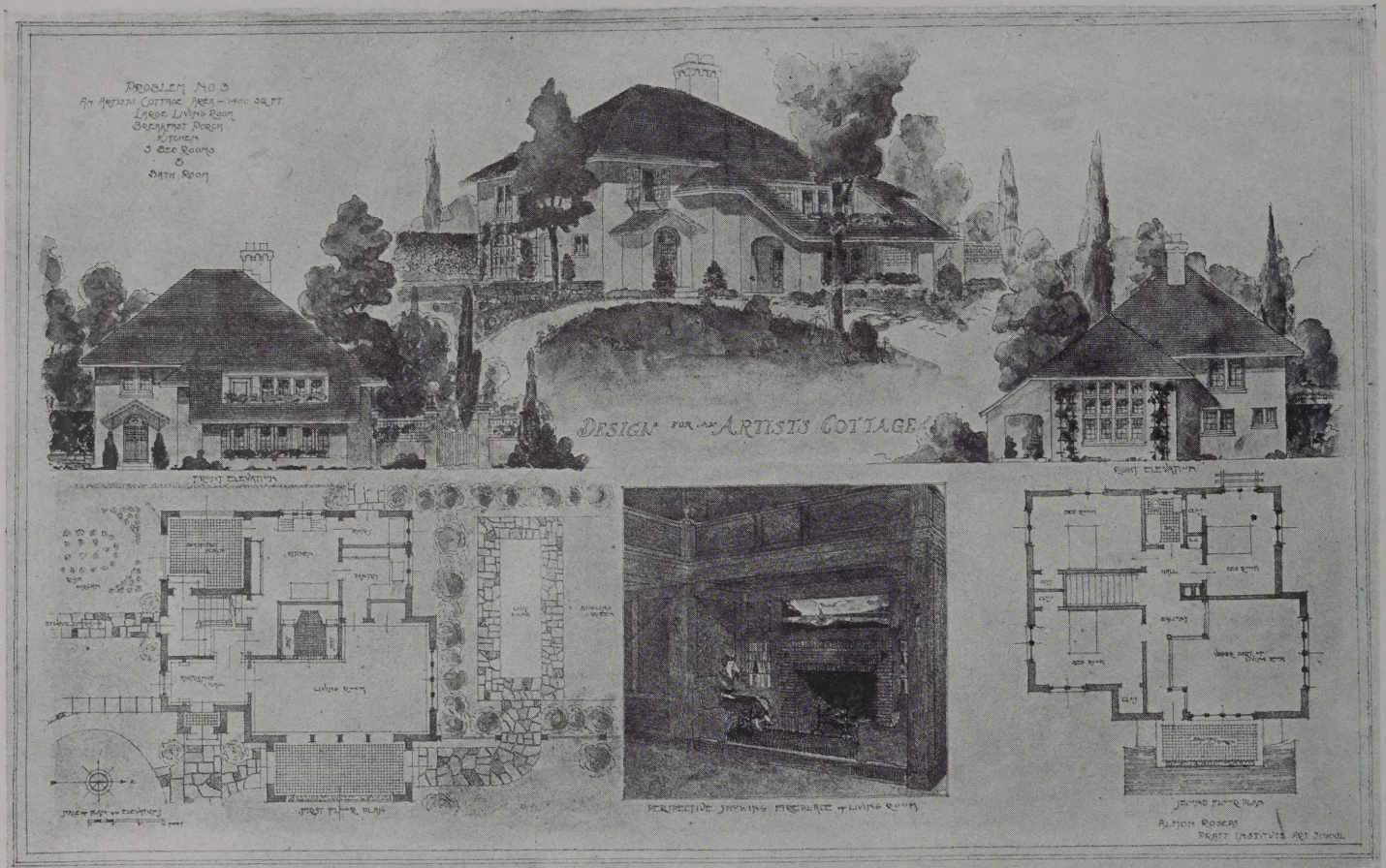
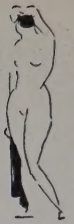
"I believe I can see what you mean."

Much credit is due the Wanamaker Store for its effort to make the exhibition successful in every way. And those in charge of the exhibition at the store were wonderfully courteous. Any request from a student was complied with if possible. Several students wanted their work back before the exhibition was over and although this was entirely contrary to the rules, the student's work was returned.

Of course mistakes occurred. These mistakes have been carefully noted, however, and opinions regarding the event have been collected from various sources, so that our second exhibition will be even more successful than our first.



Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



Architectural Design by Almon Rogers of Pratt Institute, which Won First Prize at the Wanamaker Exhibition—Courtesy Pratt Institute

ORIGINALITY IN AMERICAN ARCHITECTURE

Before attempting to give consideration of this subject, may I trace rapidly the history of the various impulses that seem to have influenced American architecture in the past.

In the first place, in the middle of the 18th century and the first years of the 19th, we made an admirable start, if we may judge by the charming art we call "Colonial." The designs of that time were inspired by an admirable tradition; by men who knew how to use that tradition. They seem to have brought with them certain elements of the style which they left in Europe and adapted them with great freedom to the needs of their new life and to the materials that were available in their new home. The moulding, the carving and indeed the form of the structural members were changed as they were translated into the available wood. Even when stone or marble was used in this country the struc-

ture of the walls and the forms of pilasters, columns and capitals were simplified, and that simplification was consistent with the life of the newly steeled land; a necessity brought about by the scarcity of highly skilled labor. What has been left to us is an invaluable treasure, for through its art it makes evident to us just such elements of the life of the period in which it was produced as were really worth while preserving.

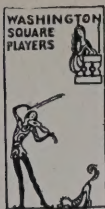
In the long interval between the disappearance of the so-called Colonial and 1870, I can see no movement in architecture that is worth while recording here. What we have left of that period to-day is a deplorable collection of wooden mansards, pitiable attempts in wood at 18th century French architecture, the Swiss Chalet houses, the Gothic revival mostly in wood and imitation stone, and its successor the jig-saw and Victorian "Eastlake." There was neither a good tradition nor even a desire for originality. There was no special education, not even general culture among the architects



Costume Design by
Gertrude Rothschild



Costume Design
by
William Gebhardt



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.



COSTUME DESIGN AND COSTUME ILLUSTRATION

A comprehensive knowledge of what constitutes Fashion work is of primary importance to all who enter the field, hoping to achieve permanent success. When the student begins to study fashion work, the true significance of the subject is often hazy, in fact it is a far vaster subject than many of those actually employed in the work realize. To outline the different branches of the work, so that the student will be able to discriminate between costume illustration and costume design, and the different fields of occupation these subjects and their branches open to the worker, is the purpose of this article.

The successful costume designer must have imagination. This is a tool quite as essential as the pencil or paints with which he works. The better the designer, the more open he is to the sensations that color and line produce, and he should also have what in the trade is called "a clothes sense," that is he must know clothes and be able to distinguish between a good line and a bad one. He must acquaint himself with what lines are youthful, what lines are mature, what lines

lend slimness and what lines create heaviness. At first he may find it well to familiarize himself with some foundation principles as for instance the simplest example we can take, that vertical lines give breadth; but after this knowledge (which is instinct to some, but to most a kind of alphabet) is acquired, there is subtlety and discrimination which comes, and becomes keener with a knowledge and appreciation of fine fabrics and good lines. This we call good taste.

Like the architect the costume designer should be familiar with the primitive, ancient, classic, mediæval and renaissance, as well as the later costumes, in other words become acquainted with the

periods; for as in architecture, the problem is two-fold; first to find the best and most beautiful that has been, or can be conceived, and next how to adapt this to present day needs.

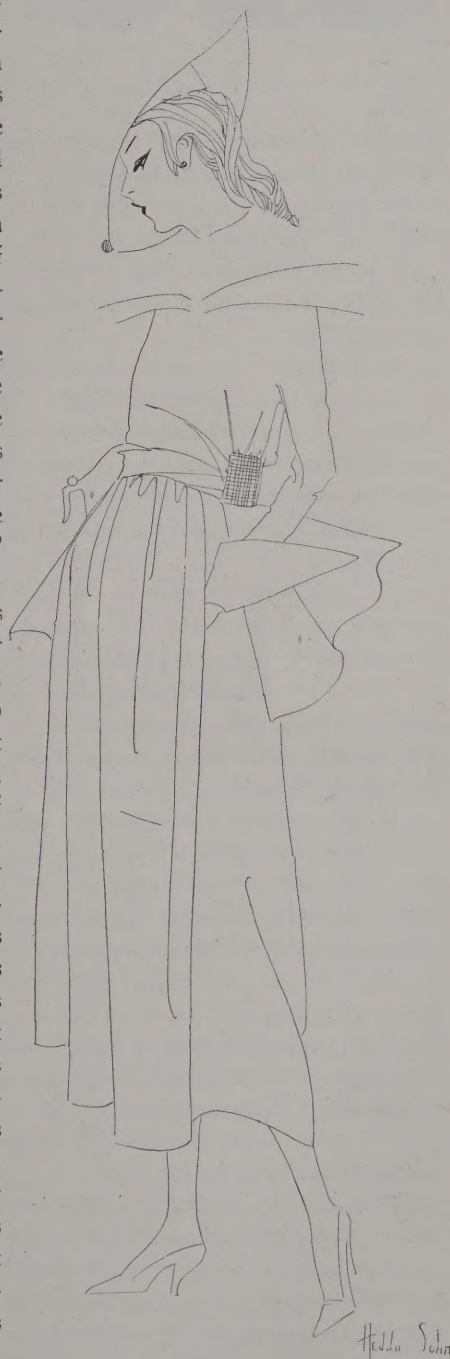
No matter how fine a color sense he possesses, the costume designer will find it convenient and helpful to have a foundation color theory on which to work. Some may prefer Brewster's in which yellow, red and blue are considered as primary colors, others may prefer Munsell's which considers red, green and violet blue the foundation colors; but in any case, the serious designer should "take his pick" and proceed to master the elements and work out with pigments harmonies of likeness, and harmonies of difference, after which, his color sense is sure to have become more appreciative. The first of these theories is illustrated in color in an article in "The New Country Life" of February 1917.

Up to recent years the costume designer was usually expected in this country, to work in fabrics, but now the appreciation of the fine sense of color, line and design possessed by many other artists has opened the manufacturers and dress makers eyes to the possibilities of pencils and paint brushes, which has brought new inspiration into the work as well as having saved much time and money for the trade. This is bound in time to put designing on the pedestal where it belongs as with sculpture, painting or any of the other fine arts.

No longer will



Child's Fashion by Nancy Smith
Showing Costume Design
Drawn for Reproduction



Costume Illustration by Hedda Sohn
Showing Decorative Treatment
for Newspaper or Magazine



"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.



Period Silhouettes by Elfrida Johnson Showing the General Characteristics of Eight Centuries of Costume

American talent be pushed into drudgery. The impetus has come, and the artist is making good. America has awakened to the dignity of the decorative arts as Corine Lowe has so well said, "We now glimpse the meaning of those old Italian days, when Cellini worked on a pair of salt cellars and Donatello, the master Sculptor, whittled away merrily at a wedding chest."

In designing we must get away from the consideration of clothes as studies in the flat and must aim to make them please us from every side. At the same time we must not lose sight of unity and must never let distracting details interfere with the center of interest which is usually the head. In other words, we should aim to make personality dominate clothes.

For a telling illustration of this last point, study the painting of Rembrandt. Note how all his wonderfully thought-out textures and tones of garments are made subservient to his characterization, how all these lead up to the head and face and seem arranged to perfectly reveal the individuality of the sitter, his occupation, his walk in life and his inmost character.

If the designer's imagination needs stimulating to get away from the commonplace, see what music or poetry will do. Notice how when either are sad, you think in subdued grays and violet and dull blues, when they are joyous pinks, yellows and less sombre colors come into one's mind.

The designer has such a vast storehouse from which to draw—that his eyes are once more opened to the endless treasures that are waiting to inspire him—it seems as though such riches cannot be too greatly appreciated or too eagerly sought for. His possessions are as full of wonders as the vaulted chambers of the Forty Thieves or the untold treasures in the cavern of Aladdin.

The costume illustrator on the other hand has the privilege of representing the garment after it has been designed—he must be able to render the material with his pen, pencil or brush in such a way, that the actual design is not robbed of any of its charm. Of course, there many ways of doing this according to the technique and sensitiveness or temperament of the artists, as well as the different methods customary for the special use for which the design is intended. Let



Albrecht Dürer—Late XV Century Fashion Drawing
Showing Interesting Treatment of Fabrics
by a Master's Hand



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



us first consider pen and ink for line cut reproduction, which is an interesting and much used medium in fashion work. This can be divided into several headings, as work for newspapers, for magazines and for catalogs. And these again can be subdivided into groups. For instance there is the pen-and-ink newspaper proper style paid for by the newspaper and often done in a broad, bold way with no particular attention given to seams or texture. This is known as Editorial, because under charge of the fashion editors.

There is newspaper pattern drawing. This is paid for by the pattern company and here more attention is given to seams, tucks, darts and other details than to texture. So much accurate attention to detail is shown that these drawings are seldom done with any spontaneity and have a hard dry appearance that robs them of all charm. Then there is department store advertising. This is paid for by the department store, and here seams are ignored and attention is concentrated on texture and expression of style. This is sometimes also done in a more general illustrative way, as in headings, or for "a service" when the same illustrations are used in stores throughout the country. Then the idea is to express a garment in an abstract way.

Ben Day is often added to these different classes of newspaper fashion work to give a half-tone effect.

Magazines have the same three classes of pen and ink drawings and the same principles hold true. The magazines, however, are printed on superior paper and with better ink

so that when half-tones are desired charming effects with delicate washes, which would be entirely lost in newspaper reproduction, can be obtained. Ben Day is also used with success in connection with magazine line cuts.

Pen and Ink work for catalogs is usually done in a stiffer way than that done for magazines and newspapers. This is because, as in pattern work, so much care is given to the detail that the charm is lost. However, lately improvement is being shown.

Decorative, or more or less unrealistic technique has been used much more in recent years in both newspapers and magazines, editorial and advertising work. This simple decorative style permitting a certain uniqueness, yet requiring even

greater knowledge, has brought in a pleasing reform from the once stereotyped fashion work. In this decorative work, beauty of line and interesting spotting is possible. This style of work was first made popular in this country by Aubrey Beardsley, and those interested would find pleasure and benefit in his illustrations of Sir Thomas Mallory's *Morte d'Arthur*.

Just as there are different ways of using pen and ink, so there are different kinds of wash, and again these can be divided into different styles of work, such as realistic, sketching and decorative. Still again there is pure wash, and there is wash combined with pen and ink or crayon.

Costume illustration has made wonderful progress in the past few years, but it had not always been in the degraded state it had fallen into in the later part of the nineteenth century.

We must not forget that Holbein and Albrecht Dürer have left us wonderful examples of well drawn, beautifully executed fashion work. As late as 1856, we have in "Douze Travestissements" and "Le Journal des Gens du Monde" drawings of interest and charm by Gavarni.

In our own day, Drian, Soulie, Barbier, Brunellischi, Lepape and others have done things in the name of fashion or costume that many well known illustrators and painters could look at with envy. In America some of our own young artists, Helen Dryden, Margaret Bull, Claire Avery, Rita Singer and E. M. A. Stemmetz are doing

original and distinguished things, and the public and publishers have become convinced of their merit and contrary to the usual compensation allotted to artists these young people are receiving just remuneration for their art.

In the group of Arts, Fashion Work is to-day claiming noticeable recognition owing to the high aim of many artists in that special line of Artistic expression, and it should be the ambition of all those who intend to make it a profession to uphold the high standard, which can only be attained through comprehensive study and appreciation of what is really fine and beautiful in Art.

"Who keeps one end in view, makes all things serve."

ETHEL H. TRAPHAGEN



Baby's Head by Grace R. Low
Showing Proportion of Baby's Face—
Eyes Are Wide Apart, Nose Short and Lips Full



Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



THE AMERICAN ART STUDENT

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APRIL, 1917

No. 8

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PUBLISHING ASSOCIATION

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THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
TWENTY-ONE PARK ROW NEW YORK, N. Y.



OPPORTUNITY IN FASHION ART

[Mr. Saucier has had twenty years experience in the field.—EDITOR.]

The Fashion Art field is open to any person with an inclination and talent for drawing. It is now being taught free of charge by competent men, long in the actual business.

It is pleasant work and pays well. Too few people really understand what a wide field is covered under the heading "Fashion Art." Four years past it has cost students much time and money to acquire a knowledge of drawing. Now the city of New York can give anybody with sufficient talent and ambition the opportunity of studying at night without pay.

A student when registering, chooses for himself what branch of the work he wishes to specialize in, for, contrary to most people's belief, fashion plates are not completely drawn by one artist.

The work is all done in different stages by different artists who are well trained in their own line.

The advertiser or employer usually chooses the medium in which the drawing is to be made—whether half-tone, which reproduces like a photograph, line cuts or pen-and-ink work, full color or crayon. These are the most generally used mediums.

First in the work comes the lay out, which is just a rough sketch of figures in a pleasing composition. This requires very clever draughtsmanship.

Secondly, there is the artist who sketches the garments on the figures, who knows just where to accentuate the new features of the season's creations.

Thirdly, there is the artist who draws in the faces in such a way as to make them pretty and natural.

Next in the order comes the wash artist, a truly important figure. It is his business to shade or to wash (so it is generally spoken of,) the figure and garments so that they look like the material they are made of. For instance, a silk gown must have all its lustre and sheen brought out, whereas a woolen garment must have its dull lights and heavy shadows, which is characteristic.

Then there is the detail artist who must bring out the different weaves of material, embroideries, laces and trimmings, in such a manner that they will reproduce well, and at the same time look natural and conform to folds and figure.

Now comes the man who finishes the drawing. He must have a good sense of artistic back-grounds, such as different furniture for the interior, or foliage and landscapes for outdoor scenes. I hope that what I have written may help someone with ambition. There is always a place for a good and willing worker in any line of Fashion Art.

HENRY T. SAUCIER

* * *

WAR AND THE AMERICAN ART STUDENT

War will not affect the quality, contents, or size of THE AMERICAN ART STUDENT in any way.

* * *

THIS OUGHT TO PROVE A GOOD OMEN

THE AMERICAN ART STUDENT has the distinction of being the first magazine to be mailed from New York to the Virgin Islands of the United States (formerly Danish West Indies) since the acquisition of these islands by the government.

* * *

CURRENT EXHIBITIONS

Society of Independent Artists, at Grand Central Palace, April 9 to May 6.

National Academy of Design, annual spring exhibition, 215 West 57th Street. Closes April 22.

Paintings by George Inness at Ainslee Studios, 615 Fifth Avenue, April and May.

K. L. Wolfe Art Club, 802 Broadway (near 10th Street). Work by Mary Allison Doull, Lelia V. Gordon, Carolyn Geiger, Ethel Heaven Hamilton, Hilda Kelleher, and Mary B. Sawrie. Through April.

Works in Sculpture by Charles Gary Rumsey, at 152 East 40th Street. Until May 5.

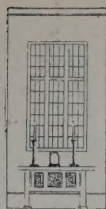
War pictures by Duvent at Museum of French Art, 599 Fifth Avenue.

Dewing Paintings by Wm. M. Chase, Davies, Daingerfield, Hassam, Henri, La Farge, Melchers, Kenneth Hayes Miller, Murphy, Albert P. Ryder, Weir, and others at Montross Gallery, 550 Fifth Ave. April 17 to May 5.

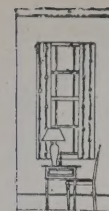
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OLEO TEMPERA COMPETITION

Closes May 15. Entries must be delivered to A. Sartorius & Co., 57 Murray Street, New York, N. Y.



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



The Girl Swinging

H. Martin Beal

AUTO ETCHING

We hear the often repeated statement, "Oh yes, everybody etches to-day." This may or may not be true, but it is a well known fact that a great many are interested in that form of reproductive art. It is doubtful, however, if so very many of the present day devotees have even heard about what the writer calls "Auto Etching." All the etchings seem to come under that head, but do they? Why, an unending series of quite dissimilar proofs may be pulled from the same plate by certain methods employed by the printer. "Auto Etching" is really the exact printing of what a man puts into his plate not to be changed by inking and wiping. It came into being at Arras, France, in 1853, through the experiments of a group of men who tried to reproduce their work. They covered glass plates with collodion, blackened by the use of a silver bath, employed in the wet plate process. Tracing their subjects on these prepared plates, they drew on the film with a needle, baring the glass at each stroke. A black material, cloth or silk, put under the plate made the lines

more easily seen. The same technique was used as for the copper plate, but when the needlework was done, the plate was finished. By the use of sensitized paper, a print was made. This was an "Auto Etching" being the work of the needle and giving an exact result of the same. The process was patented in Paris, 1854-1855 by Barthelemy Pont. Several names were given to the process, the best known being "Procedes sur verre" or "glass cliches" (klee-shay) as called in English. Many changes had to be made as the preparations used failed to suit their purposes, causing vexations and delays. Corot became interested and made his first trials at Arras in 1854; these were successful and during the next twenty years, he made 76 plates. Delacroix made one or two, likewise J. F. Millet, Rousseau and Charles Jacque. Paul Huet's plates compared well with some of his best coppers. Daubigny made seventeen, employing the metal brush to lay tones, and working in a professional manner. Corot's technique was always that of the painter. A clipping from the *Coelnischer Zeitung*, 1857, sent to this country, "describing a process which should enable an artist to reproduce his work ad libitum," caused John W. Ehninger to seek a way to do so with an energy very disturbing to his friends and others who could aid him. He succeeded in perfecting a process "of engraving upon an opaque surface," to which he laid no claim to originality. He prepared glass plates and followed in a general way the method in vogue at Arras. The result of his efforts was a collection of the work of twelve artists issued in 1859, under the title "Auto-graphic Etchings by American Artists." Among them we find the names of F. O. C. Darley, A. B. Durand, Eastman Johnson and Ehninger himself. Auto etching has been but little used in the last fifty years. It seems strange that any form of art which interested a group of celebrated artists of France should be forgotten. The work in this medium of Corot and Daubigny may be seen in the Print Room of the New York Public Library, under the title "Glass-cliches."

For those interested, the following hints employed by the writer, may be useful:

Materials — Photographic dry-plates, fine and coarse needles, tracing paper, black cloth or silk, red or black tempera color.

Etching needles may be bought at the dealers, but home-made needles will do equally well. Push the end of the needle into an old brush handle to within an inch of the point, wind a string about the handle to prevent splitting and to form a better grip for the fingers. Any photographic dry-plate may be used to etch upon, unless one wishes to experiment with different preparations. Exposure to daylight does not harm the dry-plate when used for this purpose. To prepare your subject for the plate, make an outline drawing on tracing paper, if the subject can be reversed, place face down and go carefully over the lines showing through—a sheet of gelatine may be employed by tracing with the needle on it—nibbing in red pencil or chalk, reversing on the plate



What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



and nibbing the black with the handle of the palette knife. When the subject must not be reversed, draw on any thin paper, blacken the back with soft lead pencil, place back down on the plate and go over the lines of the drawing with



Monoegan Island

H. Martin Beal

a hard pencil or dull wooden bone point. A bone knitting needle or wooden meat skewer will do. As each touch will be found on the film, care must be used. Place the plate on the black cloth, which should be stretched out flat on a small drawing board, allowing the plate to be turned about when necessary to make certain strokes with the needle.

Select the needle you intend to work with and draw on the film in the same manner, with pen or pencil, on paper. Glass has no grain or bother, as in the case of copper, and the needle will give very fine lines, gliding easily about.

The coarse and fine needles represent the bitten lines on the copper plate and give the needle variation.

Each stroke of the point cuts through the film and shows up black because of the material placed under it.

Strokes heavy enough to scratch the plate are not needed. In the dark it would almost help a bit.

To obtain a solid black the entire film must be scraped off where wanted, first wetting the section. This procedure may be followed to get a cloudy sky, though before printing, paint the clouds on the glass side with the red tempera. Glass side means the one never coated by the film.

Cloud effects or mottled walls and etc., can be painted on and wiped or tapped with a stiff, or even soft brush as desired.

For a black border, dampen and scrape away the film and clean the bare glass. This needs to be well done. Lines too wide or other parts too black are restored by the red paint brush on the glass side. When corrected the plate must be handled carefully, in order not to damage the lines or masses added.

Fingers should never touch the face of any plate and in working some sort of protection should be afforded—a blotter or low wooden bridge. A foot rule supported at each end by a block a half inch high makes a good bridge. To print, place the plate glass side out in a photographic printing frame and

leave until the paper is very dark; you are printing lines, not the tones of different values of a photograph. By using a frame a size larger than your plate an almost black border may be had. A clear glass is put in the frame and the etched

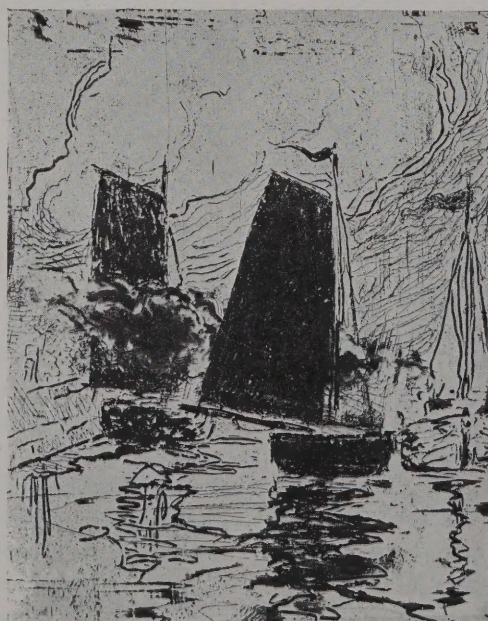
plate lies against that, its glass side facing out. In order that the print may look like an etching, which it surely is, a mat surfaced paper gives a far better appearance, and especially so if the tone is dark or gray. Seltona paper, antique white, has a good surface and color. Many other papers of various surfaces are available; among them being Sepia, Bluepaper, hot water Platinum, etc., each having a distinct process.

Glass surfaces look too photographic and are best to avoid. Solio, though not a mat surface has the advantage when printed quite dark, not too dark, of needing only hypo to finish the process so that the print will last for years, bright and fresh. One must learn how to print too dark.

Let us suppose, Seltona has been used. The dark print is placed in a pan of salt and water to clear the whites and then into hypo to fix. No need to speak of "washing" for that is a large part of it all. Seltona dries fairly flat; pin the wet prints by one corner to a wall or hang up by clips on a line. When one corner hangs down, the water drains more easily from the print. Now, examine the prints. If a mass of foliage is too dense or a tree trunk too black or a

line too wide cover up the trouble on the glass side of the plate by a brush full of red tempera. Make a new point and more changes with the brush on the glass side until you are satisfied. New lines may be added to the film side. All needle work on the film, or prepared side, removes the film; all work on the glass side replaces it. The film is merely an opaque coating destroyed by the needle and replaced as indicated.

If one wishes he can coat his own "cliche" in many ways. The writer has used collodion, collodion and lampblack, black oil color, brown water color with an overcoating of Chinese white and etc. In the last mentioned, the upper coating gave a queer double effect in the print and the plate was a fearful and wonderful



The Boats

H. Martin Beal



The way the human form lets itself out into space is very inspiring. Each joint, carrying the volume into space, becomes finer as it nears the tips of the fingers and toes.

sight. Collodion alone is not opaque and the lines do not come clean, being apt to tear away. It is blackened by the silver bath when used. This forgotten process can be used to-day by making a print directly upon metal and then etching. This is the Itaglio process, having the lines bitten into the plate in the same manner as an etching, as generally understood an "aqua forte." The Itaglio plate can be used with type in the up-to-date process of the rotary class. In 1873-1876, a variation of the "glass cliché" process was used for certain illustrations of a New York paper and is well adapted to work where accuracy is essential. After the needle work is done a plate can be turned into a transparency by pouring over it hydrofluoric acid to etch it, removing the film, and then nibbing the lines full of a very fine quality of etching ink. A clear glass plate should cover the film side. Bind the plates with a strong library tape and the result is rather interesting when hung up so that the light brings out the lines. Screens with lines etched in this way are used in half-tone work. So you see the "Auto Etching" process is not merely for the dilettanti, it is useful in the commercial arts.

For the print of *The Boats* here shown, plain glass was covered with black oil color, drawn on when quite dry with point and stiff brush, the smoke blowing across the mainsail made by red tempera on the glass side. Only the needle is used in *The Girl Swinging*. *Monoegan Island* was made on a dry plate, and not touched since it was finished. *The Old House* was etched on a dry plate, the dark foreground made by scrapping the film clean from the plate. The subject of "Auto Etching" has not been thoroughly gone over in this article, but if it interests the readers of *THE AMERICAN ART STUDENT*, its aim will have been accomplished.

H. MARTIN BEAL



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(Continued from page 4)

and even the attempts at copying the classic styles were poorly done.

It is safe to say that the first sign of the new movement in American architecture was evident after the civil war when Richardson came upon the scene. The influence of Hunt must have started about the same time, but was not so immediately apparent. Both men came from *Ecole des Beaux Arts*. When Richardson's influence is discussed, the fact that he studied at the *Ecole* is generally forgotten for the

Beaux Arts influence is supposed to be something quite different. As a matter of fact he was a student in the same atelier as that which I afterward entered. Richardson received his inspiration primarily from the original Romanesque architecture of the south of France, and probably in Poitiers, in Clermont and in Issoire he realized the charm produced by their solidity of masonry, richness of texture and color and variety of materials. Those he attempted to produce in his buildings in this country. He was hailed as a



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



genius, for his work was a revelation to people starved by tawdry imitations. On the whole his influence was for the good, even though he was followed by an innumerable band of men who only gave us attenuated copies of his designs and were incapable of giving them real substance.

Mainly through the students of Richard M. Hunt, started the classic "revival" in America. That revival can hardly be separated from that which immediately followed it, or was a part of it: The Italian Renaissance revival brought about by McKim and White and Root. This is so near our own day that I need not attempt its history. In the first period the revival seems to have culminated in the classic buildings for the Chicago fair of 1893. In the second we have the later Beaux Arts influence which is still all pervasive. The former impulse produced, and indeed, still produces many admirable buildings. I believe it of the Colonial period, but it had failed where it has looked backward toward archaeology and not forward towards meeting the new needs of our rapidly expanding life and the new materials and the new atmosphere. For me it is the tradition, the basis of operations from which we are to move forward, as I will attempt to show.

The influence of the Ecole des Beaux Arts is a valuable influence even though it produced some atrocious copies of an alien architecture. These particular performances are the result of a misunderstanding of what the Ecole des Beaux Arts really means. To me it is nothing but a method of study. It is not a style. Its principles can best be illustrated by this quoting from one of the professors: "I do not care what style you use in your design. Style is the last addition to a design. First comes the plans and its arrangement which are to be expressive of the needs of the structure; then the general proportions of an interior based on that plan, and then a style adapted to that plan, general proportions and available materials." American architecture has gained much from those who really learned these essential principles in Paris, and suffered much from those who thought they were taught a certain mannerism.

Let me then give you some of my own thoughts and indicate briefly my outlook for the future: In the first place, it would be wrong to omit at least a reference to our distinctly American development in the architecture of detached houses. In the east this has mainly been inspired by the Colonial; in the middle west there has developed a very interesting use of brick and tile stucco, and on the Pacific slope our architects have worked out an adaptation of the mission style and of the Indian bungalow which are really admirably adapted to the half out-of-doors life of that part of the country.

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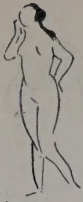
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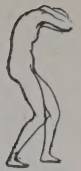
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The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



These are real contributions, but to my mind the really important thing is the start we have made with our industrial buildings, for we are really beginning to understand our industrial life.

As long as the needs of our modern industry were misunderstood or deliberately ignored architects continued to build factories merely as exaggerated private houses with mansard roofs and small windows. In the middle of the 19 century architects seemed to think big windows were inartistic and inconsistent with any beauty of design. So, too, the necessary uniformity, the conditions of maximum light and air and the constant repetition of floor-heights were deliberately ignored. As a consequence, the great industries absolutely ignored the architects for a time and went ahead and built the baldest sort of packing boxes. Now that the architect has faced his problem he is molding really beautiful buildings, though still ignored in certain quarters.

For me the American industrial and mercantile buildings have functions and needs curiously parallel to those of the mediaeval cathedrals. The industries of the middle ages were confined to small units, the work was done in small shops. To-day the industry, the life of the people seems to concentrate in colossal establishments. In the middle ages the life of people centered about its cathedral. Although these were places of worship, the mediaeval cathedral was more than a place of worship. It was there that the humming life of the people most characteristically expressed itself, as it seems to express itself most characteristically to-day in our great industries. On the structural side there is surely a parallel. The mediaeval cathedral had a structure in which all the loads were centered on a few thin piers (the buttresses) placed at right angles to the wall. Indeed, there was practically no wall. In order to get the maximum of light the weights of vault and floor were centered on these piers. All the rest was glass. Now as I see it that is exactly the problem we must meet in our American skeleton frame buildings. The weights are carried in these by a series of steel uprights; but this does not mean that the steel is to show, because these steel uprights and the horizontal floor beams must be covered for protection by some material which can resist heat and the disintegrating effects of the weather. Concentrated loads are as essential now as then.

This then is the message I have to offer students of Architecture:

That we follow the tradition which is given us, fearlessly daring to use in new ways the language we have learned, but ever conscientiously trying to meet the conditions imposed by the materials that are available and the needs of the life around us. In order to face such problems we must be able to understand the best impulses in those with whom we live, must participate in their efforts for civic and social betterment, and must give the best of ourselves, our knowledge and skill to forward those efforts. In my opinion architects are better able than are the painters and sculptors to make an

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Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could

from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. * * * *

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artistic contribution to the solution of the American people at the present time, for the part along which we must move in order to be of help is more clearly defined for us, and when we are united in recognizing the basic tradition and united in seeking in the life about us the principles that should modify that tradition, then we may be certain that we are really on our way.

ROBERT D. KOHN

ANSWER TO YOUR LETTER

It is a bad habit to ask questions on the first impulse;
look first within your own mind for the answer

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We cannot say that we believe a certain collapsible board for chaff talking is better than another. We believe that this is a matter of personal choice, therefore, we will give you the following names of dealers and from their catalogs you can choose the kind which appeals to you. E. H. and A. C. Friedrichs Co., 169 West 57th St., New York City. F. Weber and Co., 1125 Chestnut St., Philadelphia, Pa., Devoe & Reynolds Co., Fulton and Williams Sts., New York City. A. H. Abbott, 19 North Wabash Ave., Chicago Ill.

The following is the list of the best one or two practical technical books on Painting and Sculpture: The Technique of Painting, by C. Moreau Vauthier, published in Great Britain, but a book dealer in your city should have it for \$3.50. Materials of The Painters Craft, by A. P. Laurie, published by Lippincotts, \$2.00. Modeling and Sculpture, by Albert Toft, published in London—price here \$2.00. We do not know of another practical technical book on sculpture. All of these books should be found in the public library.

There are books on commercial art besides those found in correspondence school courses. What branch of commercial art do you wish to read about?

There is no oil that can be used freely in permanent



An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.



painting. Poppy oil, nut oil, linseed oil and the vegetable oils have been found the best to paint with but, they do not dry by evaporation, they dry by decomposition. They increase in weight and decrease in volume as they pass from a liquid to a solid state. Thus, a picture in which much oil is used is liable to crack, and moreover, this decomposition will deaden the color.

You ask if the manufacturers do not take as much care in the manufacture of their color as the artist could take. The difference is this: the manufacturer is producing color to sell, therefore, he will take great pains to perfect the appearance or face of his colors. He cannot sell the permanence of his color because this would not be noticeable, it would take years to prove the permanence of his colors and this would not assist the sale, so he pays less attention to permanence and more attention to the brilliancy or appearance. Of course there are some manufacturers who do not do this. There are certain manufacturers who make better and more permanent colors than an individual artist could possibly make. You would do well to discover these manufacturer's colors, and the best way to do this is to give the different makes a severe test.

There is a noticeable difference in the working quality of different makes of tempera colors. Try several makes until you find one which appeals to you.

Colors composed of lead or copper must be excluded from the tempera palette because of the sulphur contained in the egg in which tempera is ground. Of course tempera manufacturers know this and do not use lead or copper pigment colors.

MR. J. S.: Now you have reached the most important of your progress toward success. You have won prizes in school, your work has been highly praised. Now your schooling is finished, and you wish a position. We advise you as follows: Take all the knowledge that you have acquired of art in school and hide it away in your mind. Disregard it completely. Do not worry, you cannot drive it further than your subconscious mind, and it is more useful there just now than in your conscious mind. Consider your knowledge of art and all you learned in school as a winter suit of clothes that you must discard now that spring has come. Then, when your mind is free, and you no longer have preconceived ideas of things, begin upon the other half of your education. Study your field. You are a Fashion Artist. What is the purpose of Fashion Art? How is it commercially? How can your work earn money for the user of your work? It is important to study your field from the commercial side. Study the desires and needs of consumers of Fashion Art. We suggest that you take samples of your work to the Art Alliance of America, 45 East 42nd Street, New York City. Tell them what you wish to do, and try to leave some of your work there to be exhibited. Then take your samples under your arm to the addresses we are mailing to you.

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WINNERS IN POSTER CONTEST

Owing to the lack of available space in the March issue we were unable to reproduce the successful posters of the John W. Masury & Son competition, but they are shown here. The poster in the upper left hand corner was made by M. Everet Henry, while that to the right was done by Miss M. Cornwell. Both are students of the N. Y. School of Fine and Applied Art. Mr. J. William Cromwell, who made the third poster, is a student at the Modern Art School.

STUDENTS' WORK

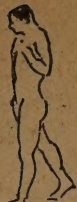
The names and addresses of the students who supplied the illustrations for "Costume Design and Costume Illustration" are as follows:

A. Mariam Brock, 330 West 36 th Street, New York. Hedda Sohn, 21 East 89th Street, New York. Nancy Smith, 421 East 58th Street, New York. Elfrida Johnson, 128 N. Main Street, Freeport, L. I. Gertrude Rothschild 26 East 33d Street, New York. William Gebhardt, 112 East 19th Street, New York. Grace R. Low, 540 West 144th Street, New York.

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